

Aandolan Abhyaas

**Programme(s) in which it is offered: M.A. and I.M.A. in Music -
Hindustani Vocal**

Course Category: Core	Schedule of Offering: Even
Course Credit Structure: 3	Course Code: HV06212
Total Number of Hours: 45	Contact Hours Per Week: 3
Lecture: 2	Tutorial: 1
Practical: 0	Medium of Instruction: English, Hindi
Date of Revision:	Skill Focus: Performing Skills
Short Name of the Course: SEM2SS2	Course Stream (Only for Minor Courses):
Grading Method: Regular	Repeatable:
Course Level: Intermediate	

Course Description

This is a regular core course for the post-graduate students of music. The course is focussed on 'Aandolan', a type of ornamentation of Gayaki.

Course Introduction

Swar-Lagao plays important role in the aesthetics of Raga music. Gamak, Andolan, Meend etc. are the ornamentations used to render notes in the Ragas. Aandolan or oscillation is one of the main ornamentations of the Swarochcharan. Study of Aandolan is necessary for students to present the true nature of the Ragas. This course is designed to train the students in taking proper Aandolan-s in the Ragas, wherever applicable.

Course Objective

The course is designed with following objectives –

- To introduce students with the concept of Aandolan
- To train the students in taking Aandolan in the Ragas from the same Semester

Course Outcome

After completion of this course, the students will be able to –

1. Produce Aandolan-s in all the applicable Ragas of the syllabus, for Khayal music
2. Develop the sense of use of Aandolan in Ragas and song forms depending upon their Prakriti

PO-CO Mapping

PO-CO Mapping Matrix

CO/PO Mapping	PO1	PO2	PO3	PO4	PO5	PO6
CO1						
CO2						
CO3						
CO4						
CO5						

Prerequisites and other constraints

Training of Hindustani vocal music for at least four years.

Pedagogy

The course will be taught in the interactive sessions. Listening sessions can be organized for better understanding of the Aandolan Kriya. Interaction with Dhrupad vocalists can help to understand the topic better.

Suggested Reading:

Voice Culture: Gyan Evam Parampara (Hindustani Music), Kanta Prasad Mishra, Kanishka Publishers, 2018
Aavaj Sadhana Shastra, Pro. B. R. Deodhar, Raagbodh Prakashan
Nada Chintan by Pt. V. R. Athawale
Kramik Pustak Malika, Part 6 by Pt. V. N. Bhatkhande

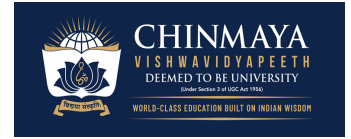
Evaluation Pattern

Evaluation Matrix

	Component Type	Weightage Percentage	Total Marks	Tentative Dates	Course Outcome Mapping
Continuous Internal Assessment (CIA) Components*	Classroom Participation	10		NA	
	Assignments	20		Week 5, 12	
	Mid-Term Examination	20		After Day 40	
	CIA Marks	50			
ESE		50		After Day 90	

* The assignments involved in CIA will be subject to plagiarism checks. A submission with unexplained similarities exceeding 30% for Undergraduate courses, 20% for Postgraduate courses and 10% for PhD courses will be reverted for resubmission. The final submission is

Version No: 1
Approval Date:



subject to score penalization as defined by the course instructor at the start of the course, with a clear communication of the same to all the registered candidates.

Module Sessions

Module 1: Introduction to Andolan (03 Hours)

Understanding the concept of Andolan and its usage in Raga music

Module 2: Practice of Alankar-s and Palta-s with respect to Andolan (07 Hours)

Creating Alankar-s and Palta-s with Andolan

Module 3: Practice of Andolans on all notes (07 Hours)

Practicing Andolan Kriya on all notes

Module 4: Use of Andolan in Ragas (07 Hours)

Using Andolan-s in the prescribed Ragas in the same semester

Module 5: Study of Ragas which have significant Andolan on the notes (07 Hours)

Study of Ragas like Bhairav, Darbari Kanada, Miyan Malhar etc.

Module 6: Study of Andolan with respect to the mood of Raga (07 Hours)

Understanding the relation between Andolan and the mood of the Raga

Module 7: Raga comparison based on Andolan (07 Hours)

Comparing Ragas on the basis of Andolan-s